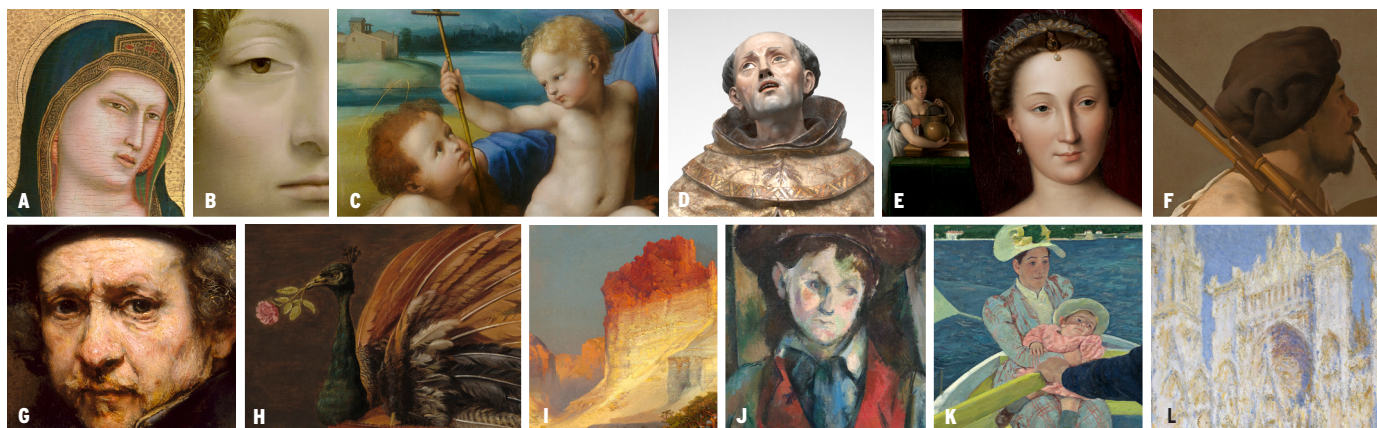
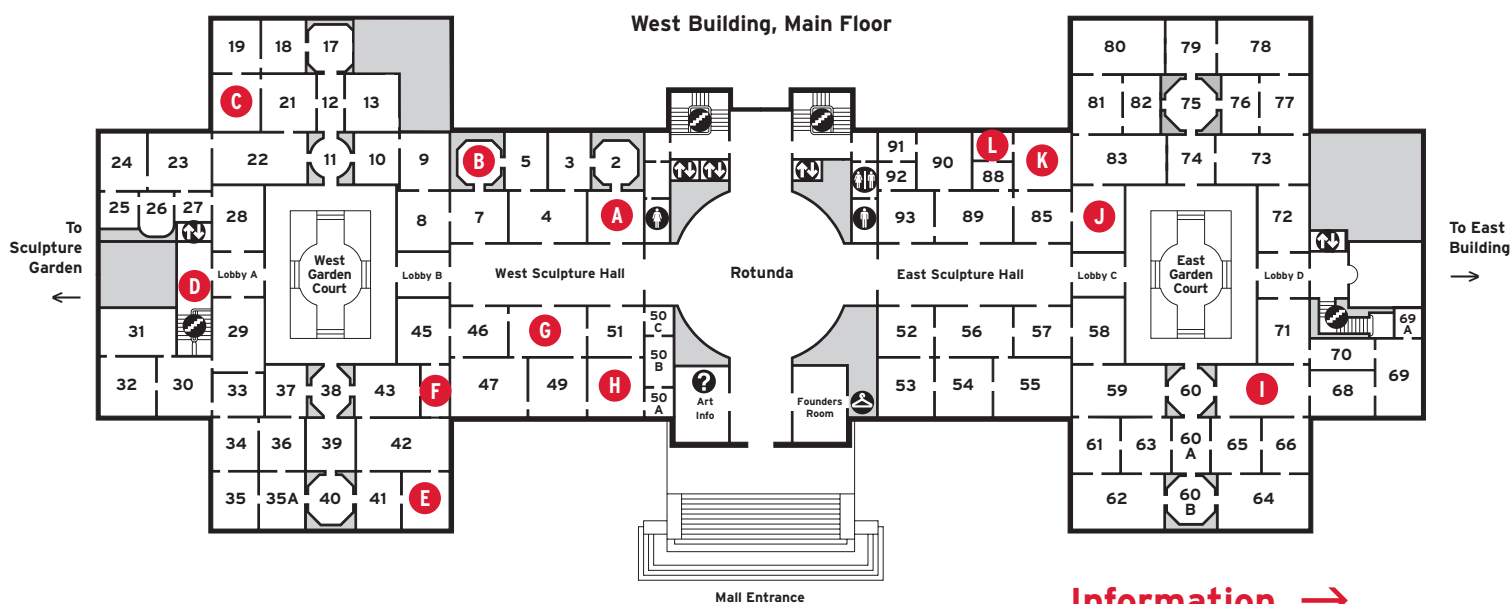


# Collection Highlights


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This short tour offers an overview of collection highlights with information on the reverse of this sheet. Note that some works of art may be temporarily off view, so please enjoy the others on display. Do not touch works of art; please maintain a one-foot distance.

- A** Giotto, *Madonna and Child*, probably 1320/1330 **Gallery 1**
- B** Leonardo da Vinci, *Ginevra de' Benci*, c. 1474/1478 **Gallery 6**
- C** Raphael, *The Alba Madonna*, c. 1510 **Gallery 20**
- D** Francisco Antonio Gijón, *Saint John of the Cross (San Juan de la Cruz)*, 1675 **West Stair Lobby**
- E** François Clouet, *A Lady in Her Bath*, c. 1571 **Gallery 41A**
- F** Hendrick ter Brugghen, *The Bagpipe Player*, 1624 **Gallery 44**
- G** Rembrandt van Rijn, *Self-Portrait*, 1659 **Gallery 48**
- H** Pieter Claesz, *Still Life with Peacock Pie*, 1627 **Gallery 50**
- I** Thomas Moran, *Green River Cliffs, Wyoming*, 1881 **Gallery 67**
- J** Paul Cézanne, *Boy in a Red Waistcoat*, 1888–1890 **Gallery 84**
- K** Mary Cassatt, *The Boating Party*, 1893/1894 **Gallery 86**
- L** Claude Monet, *Rouen Cathedral, West Façade, Sunlight*, 1894 **Gallery 87**



## Collection Highlights

- A** **Giotto**  
*Madonna and Child*, probably 1320/1330  
**Gallery 1**  
Giotto's religious figures are deeply reverential but connect to the real world in ways we can recognize nearly 700 years later. The Christ Child grasps his mother's left index finger in a typically babylike way as he playfully reaches for the flower that she holds, showing the universal, human bond of mother and child. Giotto introduced into Florentine art a naturalism and three-dimensionality that blossomed in the Italian Renaissance a century later.
- B** **Leonardo da Vinci**  
*Ginevra de' Benci*, c. 1474/1478  
**Gallery 6**  
Ginevra's face displays the delicate translucence of porcelain. Behind her, the misty landscape assumes a soft, atmospheric effect. Perhaps an engagement portrait, this is the only painting by Leonardo da Vinci in North America.
- C** **Raphael**  
*The Alba Madonna*, c. 1510  
**Gallery 20**  
Three figures—the Virgin and Child with John the Baptist—focus on a slender cross. All understand its meaning as Christ accepts his future sacrifice. The solemnity and grandeur of this message are communicated by the figures' monumentality and harmonious pyramidal placement.
- D** **Francisco Antonio Gijón**  
*Saint John of the Cross* (*San Juan de la Cruz*), 1675  
**West Stair Lobby**  
Saint John of the Cross was one of the great Spanish mystics of the sixteenth century. He gazes heavenward, straining with his entire being toward a mystical experience. Saint John (died 1591) composed some of the most deeply spiritual poetry and commentary ever written in Spanish, including "Ascent of Mount Carmel"—alluded to by the open book and mountain he holds.
- E** **François Clouet**  
*A Lady in Her Bath*, c. 1571  
**Gallery 41A**  
The drawn red satin curtain allows entrée into this lady's private bath, and a glimpse of the inimitable luxury that a royal mistress in sixteenth-century France may have experienced. Naked except for her jewels, the pearly perfection of this royal mistress suggests that she is an idealized figure, perhaps based on Italian art, rather than a portrait of a specific person. The fruit still life and the coarse appearance of the nurse show the influence of Netherlandish genre painting on Clouet.
- F** **Hendrick ter Brugghen**  
*The Bagpipe Player*, 1624  
**Gallery 44**  
Notice the rhythmic patterns created by the sweeping, rounded forms, lush textures, warm tonal colors, and diagonal lines of this composition. The robust, mustachioed musician visually embodies music's harmonies. The baroque-era bagpipe was mainly a folk instrument, but the classical inflections of the drapery and the musician's sensuous yet dignified bearing link the painting to the fashion for themes in art that romanticized country life.
- G** **Rembrandt van Rijn**  
*Self-Portrait*, 1659  
**Gallery 48**  
An early description of a Rembrandt self-portrait tells of "paint so thick" that the portrait "could be lifted by the sitter's nose." The thick impasto Rembrandt used to model his face lends his visage—with heavy brow, drooping jowls and a penetrating gaze—great emotional currency.
- H** **Pieter Claesz**  
*Still Life with Peacock Pie*, 1627  
**Gallery 50**  
This lavish banquet piece reflects the prosperity of Dutch society during the golden age, as well as the global reach of its trade-based economy. Extravagant imported foods, such as the salt, lemons, olives, and candied Turkish fruit, are displayed on delicate Wan-li bowls from China and burnished pewter platters. White wine shimmers in a German berkemeyer glass.
- I** **Thomas Moran**  
*Green River Cliffs, Wyoming*, 1881  
**Gallery 67**  
Green River, Wyoming, was a bustling railroad town when Moran arrived in 1871, boasting a schoolhouse, hotel, and brewery. Yet none of these structures appear in this painting—even the railroad is missing. Instead, he focuses on the dazzling colors of the sculpted cliffs and an equally colorful band of Indians. In a bravura display of artistic license ten years after his first trip west, Moran erased the reality of advancing civilization, conjuring instead an imagined scene of a pre-industrial Western landscape.
- J** **Paul Cézanne**  
*Boy in a Red Waistcoat*, 1888-1890  
**Gallery 84**  
This astonishingly modern painting reflects Cézanne's admiration for and connection to the past. The boy's pose offers a nod to traditions of portraiture that Cézanne studied, but the result—with its masterfully woven colors, forms, and line—flows in a rhythmic harmony that was incredibly innovative at the time and anticipated the cubists of the next generation.
- K** **Mary Cassatt**  
*The Boating Party*, 1893/1894  
**Gallery 86**  
Bold shapes, strong colors, and an unusual perspective reveal Cassatt's interest in Japanese prints. They also make this large painting her most striking and daring work, positioning the American painter with post-impressionists such as Gauguin and Van Gogh. The painting was the centerpiece of Cassatt's first solo exhibition in the U.S. after a lifelong career in France.
- L** **Claude Monet**  
*Rouen Cathedral, West Façade, Sunlight*, 1894  
**Gallery 87**  
Monet painted Rouen Cathedral some thirty times, but what fascinated him most was not the building—it was, he said, the enveloping atmosphere. Rather than quick impressionist transcriptions of transient light effects, these pictures, slowly reworked in the studio, are carefully considered explorations of color and mood.